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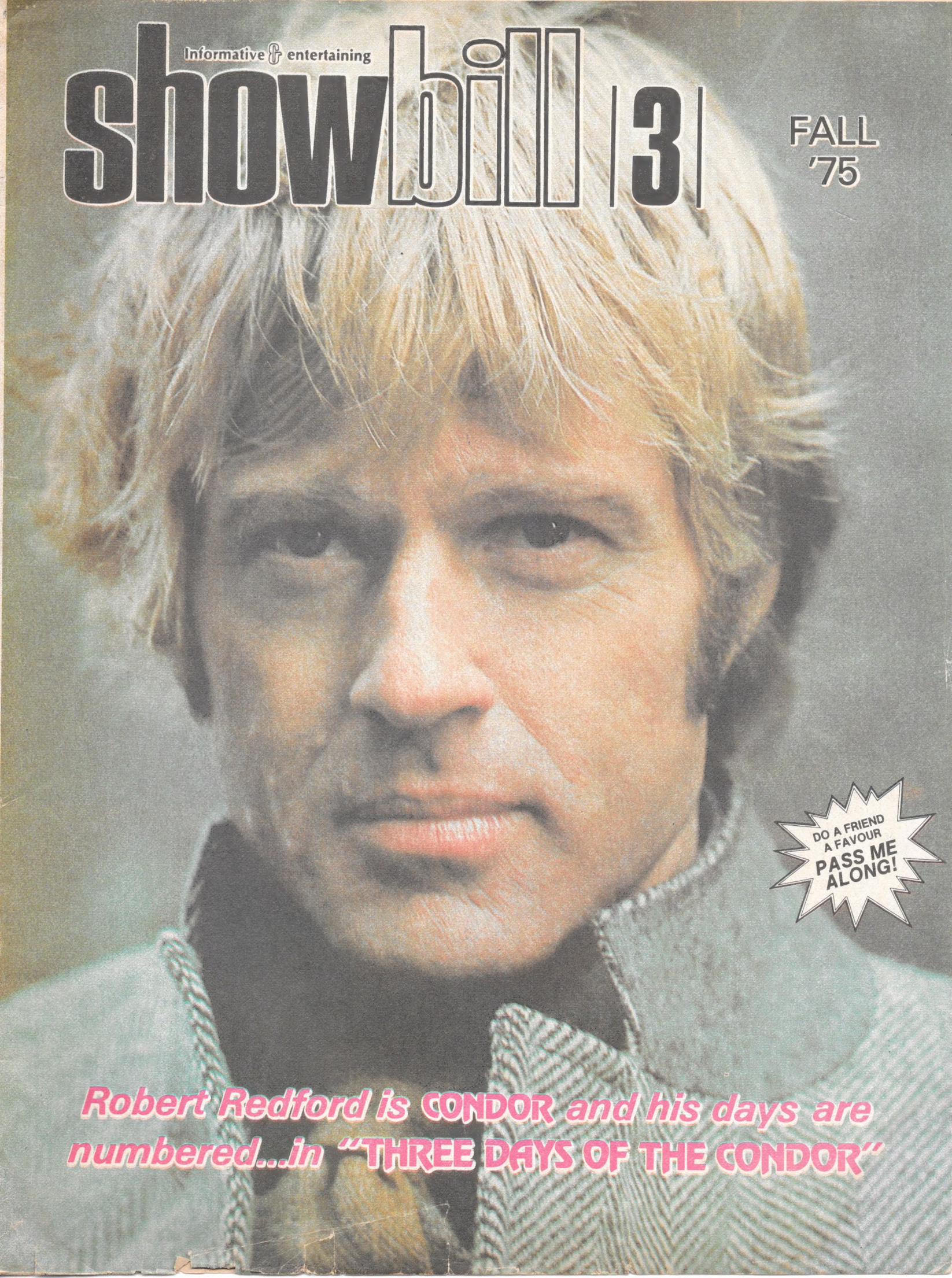
# showbill 3

FALL '75



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WILL TRY TO KILL HIM.

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IN A STANLEY SCHNEIDER PRODUCTION
A SYDNEY POLLACK FILM

# 3 DAYS OF THE CONDOR

AND
**JOHN HOUSEMAN** /MUSIC BY DAVID GRUSIN/BASED ON THE NOVEL "SIX DAYS OF THE CONDOR" BY JAMES GRADY
SCREENPLAY BY LORENZO SEMPLE, JR. AND DAVID RAYFIEL/PRODUCED BY STANLEY SCHNEIDER
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FALL '75
VOLUME 1
NO. 3

## as we see it

*In every industry there is always an 'unsung hero' and the motion picture industry is no exception. The 'Theatre Manager', that one individual who everyone seems to be aware of but almost universally taken for granted. Any theatre manager, worth his salt, must be a most versatile individual, a 'jack of all trades'. A public relations and personnel director, purchasing agent, bookeeper, advertising administrator, lay-out artist and maintenance engineer are but a few of his responsibilities and duties. His life is as orderly as a traffic jam, for no one week looks like another. The head office is constantly issuing changes of one form or another, be it a new program, new personnel or even a new theatre. And how about those hours, evening after evening. When his children are awake, he's asleep. The joys of the Civic and Christmas holidays are shared with you at his theatre not at home with his family. The sum total of the forementioned is but a fraction of what should be said of these men, the backbone of the 'Motion Picture Theatre.' We at Showbill salute them.*

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# MAHOGANY

## THE FASHIONING OF A FILM

Few motion pictures have started with more careful and patient preparation than "Mahogany". After the success of "Lady Sings The Blues", Berry Gordy, Chairman of the Board of Motown Productions, and his staff were determined to exercise extreme care in selecting a second film for Diana Ross.

"Our first priority", producer Rob Cohen explains, "was for Miss Ross to be on the screen in something that would not only match, but exceed "Lady Sings The Blues". We were not seeking another musical film, but a picture that would enhance her future as a dramatic actress."

Miss Ross was well aware that any new film posed a tremendous test for her. After her initial success in "Lady Sings The Blues", she proceeded slowly and with extreme care in selecting her second film role. She declined all offers relating to biographical roles because she was determined not to repeat any of her work from the Billie Holiday portrayal. With "Mahogany", she found the fresh challenge she was seeking.

It was failure, not a success, that launched her professional career. At the age of 14, she was passed up for a singing role in a school musical and instead of being crushed, the spirited Diana formed a musical group with Mary Wilson and Florence Ballard.

The key moment came during Diana's senior year, when the three girls auditioned for Berry Gordy, who was then developing Motown Records; in Detroit, Michigan. The three youngsters provided background work on records and made personal appearances with established Motown acts.

The "Supremes" were born when the three young singers completed high school, making their first tour as part of the Motor Town Revue. In a remarkably short time their first record, "Let Me Go The Right Way", was on the charts, and by the end of the tour, their single, "Where Did Our Love Go?" had shot to the top of the national charts.

For the next ten years, "The Supremes" were just that. They had fifteen consecutive hit singles, and at one point, had five straight number one hits. The Supremes, with Diana as lead singer, became the number one female vocal group in the world.

With such success assured, it would have been relatively easy for Miss Ross to continue indefinitely, but once again she found a fresh challenge. In 1969, she appeared on television special with Dinah Shore, Lucille Ball and Rowan and Martin. This provided her with the added confidence, in her comic and acting abilities, in order to host her own special, "Diana".

As she continued to grow professionally, it became inevitable that Miss Ross would eventually turn to films. "Acting helps my singing by providing more outlets for me to express myself musically. I want film audiences to walk away from the theatre thinking of me as a total entertainer and not just a singer-turned-actess."

With "Mahogany" in addition to bringing a characterization to the screen, Miss Ross achieved added realism by designing the costumes for the produc-

"DIANA'S PERFORMANCE WAS UNEXPECTED AND WENT BEYOND EVEN WHAT WE HAD HOPED FOR"

DIRECTOR BARRY GORDY

tions, including her own spectacular gowns.

Ironically, costume designing was her interest even as a child. "In high school, I studied fashion design and costume illustration", Diana now relates. "But the only opportunity I ever had in this direction was in my personal wear when I was with the "Supremes". I used to instruct the men who would design our clothes, spelling out exactly what I thought we should wear."

"When the opportunity to do "Mahogany" presented itself and realizing it concerned a fashion designer, I foresaw the possibilities of designing the wardrobe itself. Well I began discussing it a lot until finally I decided to confer with Berry Gordy. At first he wasn't too keen on the idea, but the project gradually took form and we were committed."

"Most of my designs stem from the results of a casual visit to a small Oriental shop in Los Angeles. I happened to find these little kites. They were of paper, but done it incredible colours. I felt we could blow up this idea into something much bigger, transforming them into gigantic beaded gowns or some other extravagent apparel". I turned out to be just the touch that would set 'Mahogany" apart, and give it an upbeat climax culminating in a truly original fashion show.

*(top left) Diana Ross is Tracy Chambers, a tremendously talented and ambitious young secretary determined to fight her way out of poverty and to achieve success in the glamorous world of high fashion, (top right) Diana Ross as "Mahogany." (right) As costume designer for the film, she created not only the spectacular clothes that she wears, but everything seen in the fabulous fashion show sequence*

Diana acknowledges some help in making the full transformation to fashion designer. Her right hand woman was Susan Gertsman, formerly manager of the well-known Alan Austin Company in Los Angeles. Miss Gertsman is the daughter of a clothing manufacturer and has spent her entire life close to fashion. "Diana has creativity on the tips of her fingers", Susan relates. "When she believes in something she's tenacious because she's one of those people who have a sense of when they're on a right track with an idea. At the same time, she values the judgement of others."

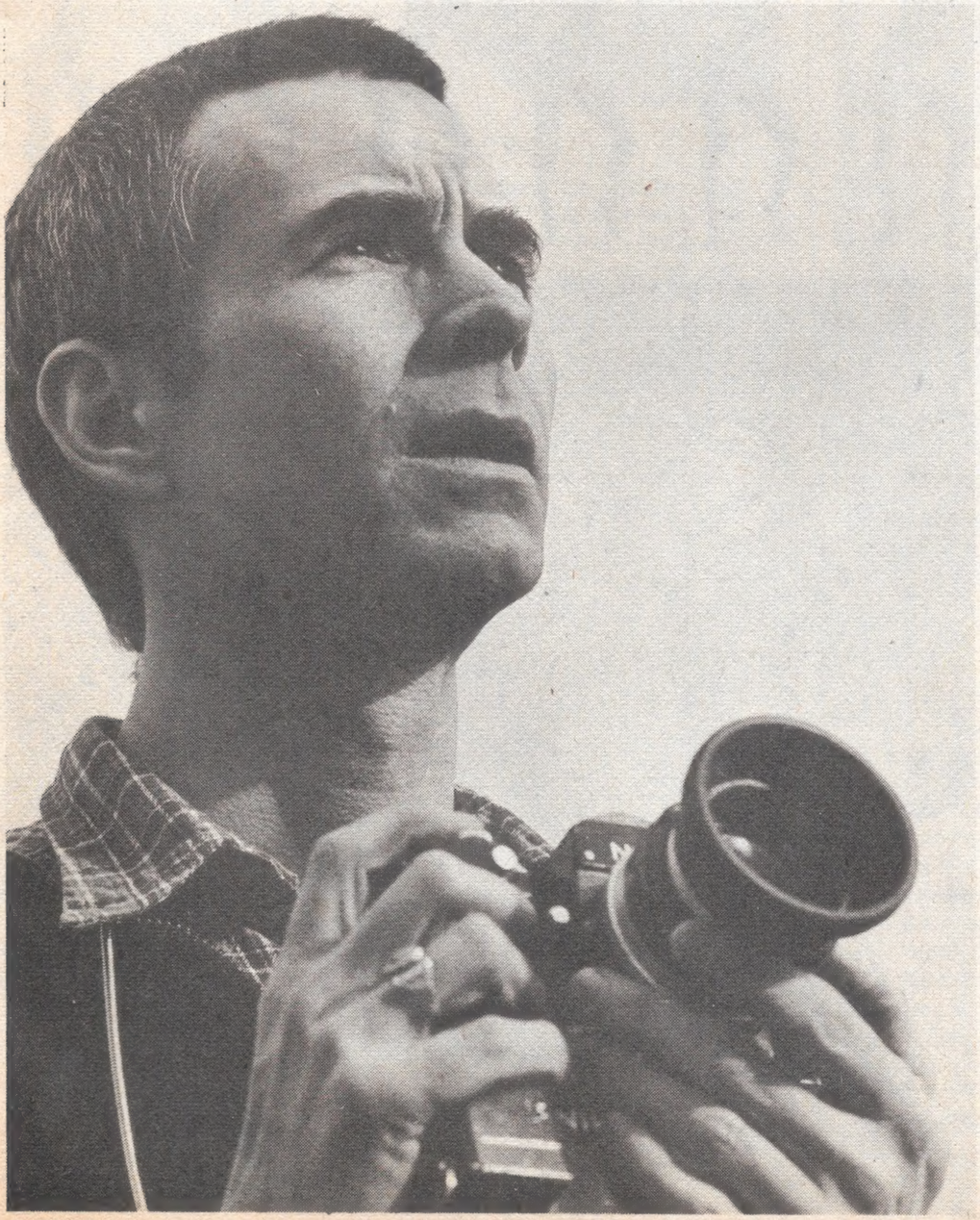
Diana worked on the designs from March until November of 1974, which is

almost as long as it took to shoot the film. She designed about fifty outfits in all, ranging from casual sports wear to extreme evening high fashion. Every phase of operations, from purchasing the fabrics and colour-coordination to beading and fabric coordination, was supervised personally by Diana.

Additional influences on Miss Ross' design were supplied by the Kabuki Theatre and by French designer Erte, but her work is still remarkable for its freshness and originality. The gowns all have large kimono sleeves and oversized arms, tied together and trimmed in a special way. They have very intricate lines and a pure fantasy.

Though all the designs and dresses were executed in the United States, Miss Ross still had to count on expert collaboration once on Italian soil for the critical filming of the "Mahogany" fashion show. This she received from such people as, top make-up artist Franco Corridoni, veteran wardrobe mistress Annalisa Nasalli-Rocca and American choreographer John Jhenkins, who spent three years in Japan studing the "Kabuki" tradition - which was to be the theme for the fashion show itself.

Corridoni, himself a veteran of some



*(top left) Jean Pierre Aumont portrays the rich and immensely powerful Cristian Rossetti, who provides Diana with the means and money to become a designer. The price for this opportunity is the obvious one. (above) One of the many unusual hair styles created for "Mahogany" (left) Anthony Perkins plays Sean McAvoy, a brilliant but eccentric international fashion photographer*

thirty films, had no fewer than eight assistants working with him during the fashion sequence. He described the "Mahogany" fashion show as one of the most difficult but rewarding of his career. "We had fourteen models to prepare, not to mention the principal actors. It wasn't merely a question of costuming, but highly intricate make-up and hair styles as well. The whole process took about three hours of preparation before each day's shooting."

Because of the "Kabuki" feeling that Miss Ross wished to infuse in the scene, Corridoni accentuated descending lines in his make-up arriving close to violence and grotesqueness in effects. "The expressions ranged from bitterness and suffering to wonder, though later we softened them to produce a less harshing effect". The dominant colours in his make-up were red and yellow, complementing the central silver-gold motif of the Diana Ross design.

Choreographer Jhenkins was responsible not only for the deployment of the models but for the selection of the music. He originally wanted a separate piece of music for each of the fourteen models, but that proved too complicated. He finally selected the "Nihon No Melody" by contemporary composer Furu Kawa Taro, which served to accompany the models' movements and established a proper mood - subdued, graceful, strongly Oriental in flavour.

The special magic that imbued the scene left no doubt that multi-talented Diana Ross, already famous as a singer and actress, has earned her points as designer and star of "Mahogany".

*(top right) Diana and Billy Dee Williams are strongly drawn to one another, but their widely different interests and attitudes towards life give rise to a love-hate relationship. (right) "Mahogany" and Sean shooting a fashion lay-out around the Baroque fountain atop the Gianiculum, Rome.*

# 1900'S FERRARI FAMILY

Amid such lustrous international film names as Burt Lancaster, Donald Sutherland, Robert De Niro, Gerard Depardieu, Dominique Sanda, Sterling Hayden and the host of Italian bit players and non-professional extras who surround them in Bernardo Bertolucci's new film "1900", an important scene is dominated by four "actors" two feet high, of carved wood.

They are "I Burattini dei Ferrari", the puppets of the oldest family of puppeteers in present-day Italy. It is fitting that Giordano Ferrari and his sons Luciano and Italo, the latter better known as "Jimmy", should operate out of Parma. For the ancient Emilia city is production headquarters for the 100-strong Bertolucci film unit, involved over a round-the-seasons 10-month schedule in filming the director's epic story of the social and political changes that have occurred in his native province during the present century.

Between 'takes', Giordano Ferrari tells how his family has passed on their miniature theatre tradition from father to sons for 90 years. Their repertory includes fables, comedy and contemporary political satire. While keeping alive ancient popular traditions, always they are modernizing, adapting to today's social realism and to new theatrical techniques.

The Ferrari family operates out of a small theatre in the Borgo Santo Spirito in the mediaeval quarter of Parma, near the Piazzale Serventi. Their home is a private museum of dozens of puppets, dating from 1600, representing the entire history of puppetry in Italy.

During the past 15 years the Ferrari family has brought their performances to all the big and little theatres of Italy, performing also in schools, on television and in many European countries. During the past year they travelled to Mexico, where they were so popular that they made 40 appearances on local television.

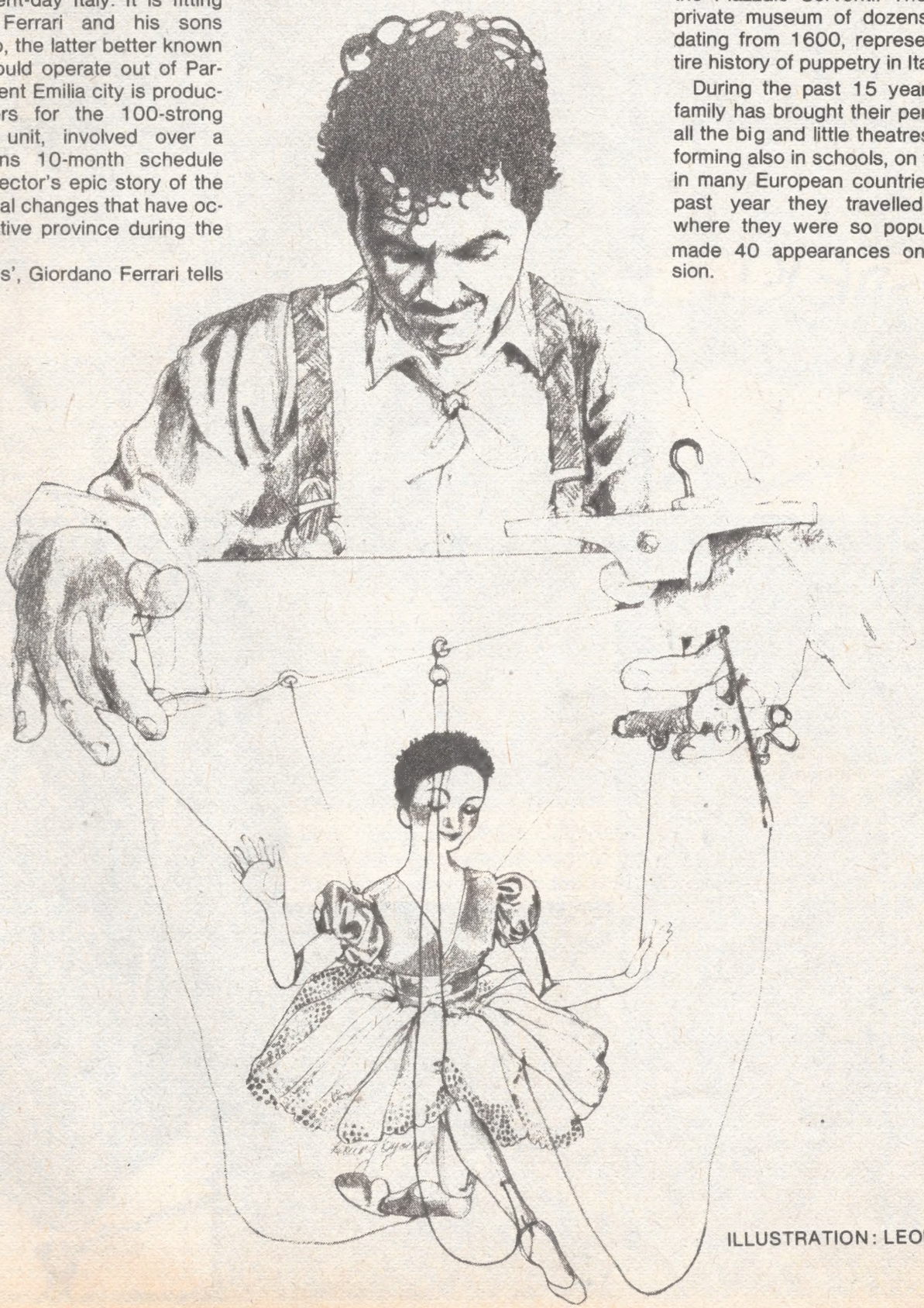


ILLUSTRATION: LEOUNG OYOUNG

# ROBERT REDFORD

# IS HE JUST ANOTHER PRETTY FACE?

There are many things gorgeous about Robert Redford. The shell, to begin with, is resplendent. The head is classically shaped, the features chiseled to an all-American handsomeness, just rugged enough to avoid prettiness, the complexion weather-burnished to a reddish-gold and his body is a high celebration of health. On the screen he is a splendid sight.

The image - he dislikes it. "I never thought of myself as a glamorous guy, a handsome guy, any of that stuff". He says. "Suddenly there's this image. And it makes me very nervous, because it keeps people from judging you on performance. The identity crisis is tough enough; imagine being a sex symbol".

Redford entered the University of Colorado on a baseball scholarship but quickly passed up baseball in favour of skiing, mountain climbing and drinking, joined a fraternity and majored in art. When his mother died of a cerebral hemorrhage during his freshman year, Redford was hit hard. He dropped out of college in his sophomore year, drank heavily - "I don't remember much of 1956" - drifted back and forth across the country, landed in 'a few' jails for brawling and speeding and worked in the California oil fields long enough to earn money for his greatest escape - bumming around Europe and trying to be a painter.

Things didn't work out and he returned to New York to study art and tried acting classes at someone's suggestion; quite to his surprise, it developed that he could act. There were some television plays and several Broadway shows with good personal reviews especially "Barefoot In The Park". in 1963. That led him into films. The first few got nowhere much but then came the film version of "Barefoot In The Park" and "Tell Them Willie Boy Is Here" and, in 1968, "Butch Cassidy and the Sundance Kid", which opened up the world.

*Robert Redford, as Jay Gatsby, with Mia Farrow, the golden girl who obsessed him, in "The Great Gatsby"*

The distinctive Redford-as-Redford persona really emerged in "Butch Cassidy", the hottest movie of the year and a cult movie of the under 30 generation. In the taciturn, playful, casually violent character of Sundance, audiences felt they were not only seeing a beautifully stylized portrayal of a rebel, but also a great deal of Redford himself. That feeling was quickly reinforced with three more Redford movies, two of which he produced himself. In "Downhill Racer", Redford's self-centered skier seemed a statement about the win-at-all-costs American ethic. In "The Candidate", Redford seemed to be saying the same thing about politics. And although he didn't produce "Jeremiah Johnson", his role as the lone trapper who shuns even the frontiers of civilization seemed to clinch the image of Redford as the cool, ironic, econoclast, the rebel without a fuss.

"Very few of my roles fit me as comfortably as some people think", he says. "Sundance was one, I felt so good in it that I almost felt guilty about getting paid". But he admits that his work is highly personal. "I'm constantly wrestling with issues as a person, my feelings about America, about the environment, the system. And I believe in working out that struggle in film. That's what I do".

Insiders in the business find that 'working-out' dazzling. "It's not like

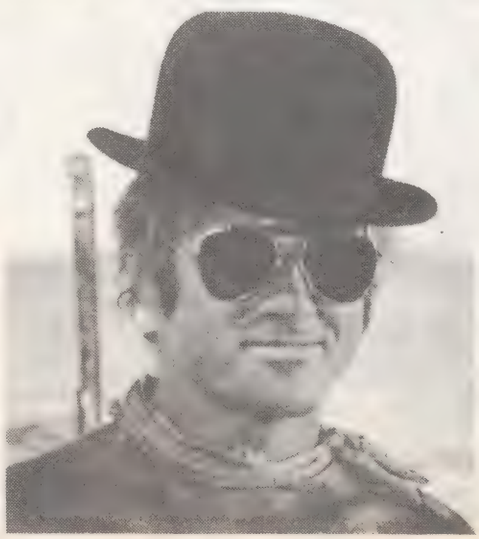
anybody else's way that I've ever worked with", says Sydney Pollack, directors of Redford's latest film "Three Days Of The Condor". "It's very uncerebral, unacademic, purely gut level. The Redford style is always a little off centre. His choices, though not conscious ones, are always interesting. One is not accustomed to the truth you see in his performances".

As for his sense of humour "I like to do some pretty goofy things, if you want to know the truth, for I once, while attending drama school, walked from New York's 73rd and Columbus to 52nd and Broadway in my pajamas, just to see what the reaction would be. It wasn't much, but I felt good doing that".

"I couldn't do that now, I don't want to do a gorilla number on people in the street, but I believe in a certain degree of spontaneity and there's less and less of that now, and more and more of doing what's expected of me".

"I used to love to just walk out and the let the day happen for me. Now it's all programmed, and after a week of that, I'm ready for the bin. I had this one terrific day last week. I got up at 7 and walked in the streets for a few hours, browsed in a bookstore, nobody bothered me, people were busy with their dogs. Oh, it was terrific. Then I came home and the guilt hit me like a migraine. Messages, calls, why weren't you here, you were supposed to call there. You begin to feel like an object. It may warp me out. I think I'm already getting a little paranoid about it".

Friends wonder whether he might not just walk away from Hollywood. "My guess is that he'll withdraw more and more", says William Goldman, the screenwriter of "Butch Cassidy" and "Waldo Pepper". "I think he dislikes the whole nonsense that goes with the movie business. It's not really a manly occupation". Others like Bill Bradley, the basketball star of the New York Knicks (who are Redford's chief urban passion), see him staying in movies out of sheer competitiveness. "As long as he's involved in another project", says Bradley, "and it's important to him to do it well - that's where the competitive spirit comes in - he can't rest on his past laurels".



*(top left) Melvyn Douglas and Redford are father and son in "The Candidate." (top right) Redford as "The Great Waldo Pepper." (above) Redford with Dustin Hoffman, as they portray Washington Post Reporters Bob Woodward and Carl Bernstein, respectively, in the motion picture version of their Watergate best-seller, "All The President's Men." (left) Redford is Big Halsy of, "Little Fauss And Big Halsy."*

# TAKE THREE

## 1900

*Starring: Burt Lancaster, Donald Sutherland, Robert De Niro, Gerard Depardieu, Dominique Sanda and Sterling Hayden.*
*Direction: Bernardo Bertolucci*

April 25th, 1945 is a day forever to be remembered in Italian history, for on that day, with the collapse of Mussolini's Salo Republic, his capture and execution, and with the liberating Allied Forces and Italian Partisans streaming down from hiding places in the hills, came the end of many years of oppressive Fascism and the final routing of the invading Nazis. Bertolucci's "1900" is a vast canvas set within the framework of that important single day. It evokes both the events preceding it and to a lesser degree, those following it.

## HUSTLE

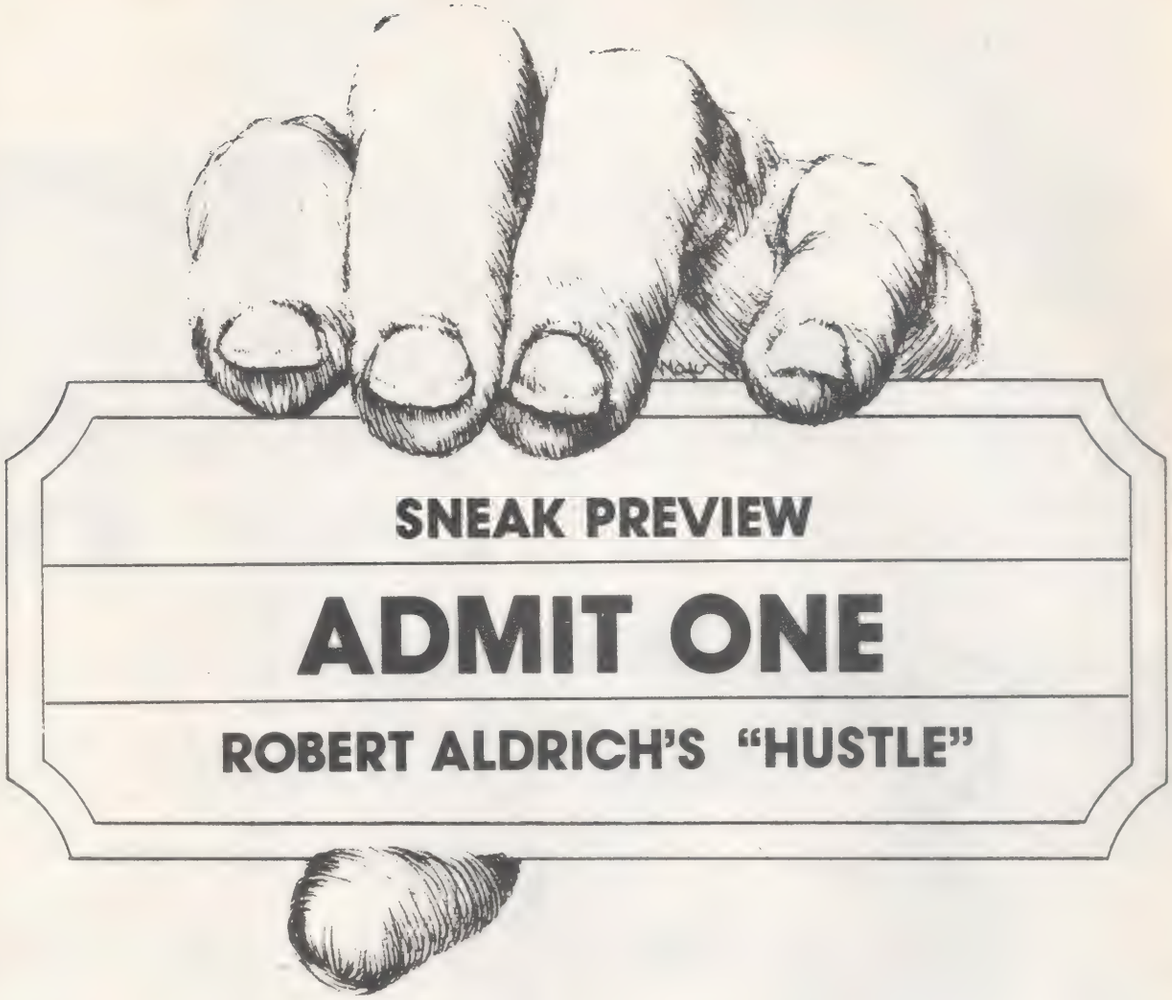
*Starring: Burt Reynolds, Catherine Deneuve, Ben Johnson, Paul Winfield, Eileen Brennan, Eddie Albert and Ernest Borgnine.*
*Direction: Robert Aldrich*

A taut, dramatic story that lays bare the veins and sinews of society, where personal anguish becomes secondary to sheer violence. Phil Gaines, Burt Reynolds, is a tough but sympathetic detective who is pitted against the shadowy inner workings of Los Angeles, when a teen-age sex kitten is found dead on a Malibu beach. The multi-faceted story rockets along through the glamorous world of Bel Air and Beverly Hills to a smashing climax when the uglier super-structure of L.A. lurches from scandal.

## MIKEY AND NICKY

*Starring: Peter Falk and John Cassavetes*
*Direction: Elaine May*

Nicky is holed up in a downtown hotel, desperately certain there is a contract out on him. He can only turn to Mikey, his buddy since childhood with whom he joined the Organization. Mickey is all he's got. But what if it is Mikey who has the contract on him? A chance he has to take. Thus begins Elaine May's playful, surprisingly poignant long night's journey into paranoia, ultimately illustrative of the axiom that sometimes even paranoids have real enemies. It is a trenchant look at a friendship of long standing between two men, a friendship suffering from emotional malnutrition and misunderstanding.



## SNEAK PREVIEW

# ADMIT ONE

## ROBERT ALDRICH'S "HUSTLE"

INTERVIEW

LES WEDMAN

VANCOUVER... American filmmaker Robert Aldrich, a man whose movies aren't known for their happy endings, has had a happy beginning for his latest production, "Hustle".

He previewed the Burt Reynolds-Catherine Deneuve love story recently in Toronto and, he says, "it went very well".

Later he previewed it again in Vancouver and "it went better here", with Famous Players' Downtown Theatre's 700 seats filled and several hundred disappointed people turned away.

Film editor Michael Luciano, who's worked with Aldrich for the past 25 years, took three minutes out of the film between Toronto and Vancouver. "I think it's funnier now that it was then," said Aldrich, a fast-talking affable rotund man of 58, whose August 9th birthday makes him a Leo while the precision and planning he puts into perfecting his pictures gives him all the characteristics of a Virgo.

"Hustle", which Aldrich describes as "a unique love story, which I think people will like after the rash of multiple disaster pictures," is to be his Christmas release. That means Aldrich has been testing it on the public six months ahead of general release.

His contract states that he previews his movies twice before turning them over to a distributor. "No professional wants to prejudge his pictures until it's previewed," says Aldrich. That's why, at previews, the movie-maker sits among the audience and listens to comments and reactions.

Aldrich does not use the standard "opinion cards" usually handed out to preview patrons so they'll write remarks on them and turn them into the theatre manager. What he does for previews is to film an introduction, with one of the movie's performers talking to the audience, telling them briefly what to expect. In

the case of "Hustle", the warmer-upper was actor Eddie Albert.

"This makes the audience feel more at ease", says Aldrich. "Audiences have pretty strong opinions as to what they think of a picture", he goes on admitting to eaves-dropping on conversations. "Sometimes, unfortunately," he concedes.

Over the years Aldrich's movies have done better at the Canadian box office than anywhere else - including the U.S. But he's never been able to figure out why. He mentions specifically "The Longest Yard", "Whatever Happened To Baby Jane?", "The Dirty Dozen", "The Killing of Sister George", and "Flight of the Phoenix", just a few of the more than 20 movies he's directed - and or produced - in the past quarter century.

For Aldrich and "Hustle", "the sooner we deliver the movie the sooner we get paid and move on to something else." He found Burt Reynolds, as a cop, and French actress Catherine Deneuve in the role of a prostitute, "worked very well together" and he is of the opinion that the distributor is holding the picture until December "because it turned out better than they thought it would?"

The film has limited violence, or "very little violence" in comparison with bloodthirsty melodramas Aldrich has gloried in previously. Whether that's good or bad, says he, he'll let the audience decide.

Aldrich's next picture is supposed to be "The Seven Day Soldier", but nothing is certain. Movie-making, he finds, is a precarious business, even apart from finding a good screenplay "which is everybody's problem".

Good scripts can make a good director look better, which is one reason "material is the final determination" on what Aldrich works on. But even when you get "the best script in the world, from the time you get it, develop it, make the picture and release it, it's at least two years. Then it's a calculated risk as to what the audience wants. It's very, very tough to know".

*(top) Vancouverites await the opening of the box office. (middle left) Aldrich at the entrance to Famous Players' Downtown Theatre. (middle right) interviewer Les Wedman in Aldrich's hotel suite. (above) Burt Reynolds with director Aldrich on the set of, "Hustle."*

# WILLIAM CASTLE
## THE KING OF THE GIMMICK.

INTERVIEW BY: SHOWBILL.

*William Castle can be thought of as the King of the Gimmick, for a trick device of some sort was invariably the key to the promotional campaigns for his horror films of the late 1950's and early 1960's. There are probably few children of that era who didn't experience Castle's buzzing seats during "The Tingler" (1959) or his flying skeletons during "The House on Haunted Hill" (1958).*

*It was Adolph Hitler who was responsible for bringing Castle to Hollywood. A week before the opening of the play, "Not For Children", starring German actress Ellen Schwanneke, no tickets had been sold. Then came an invitation from Hitler to Miss Schwanneke asking her to return to Germany to be his weekend guest at an arts festival. She had no desire to return to Germany so Castle forwarded a cablegram to Hitler saying: "I represent Miss Schwanneke and she wants nothing to do with you or your government".*

*Within 24 hours the wire services picked up the story and it became internationally known. Business was brisk for the remainder of the engagement.*

*Harry Cohn, head of Columbia Pictures, got wind of it, and by 1937, Castle was with Columbia in Hollywood. As a director, Castle's major contributions in the 1940's consisted of several installments of "The Whistler" series and the B classic, "When Strangers Marry" (1944). But it was the horror cycle that established Castle as a major independent producer, with the high point of his career, financially and critically, being "Rosemary's Baby" (1968). His latest film, "Bug" is now presently in release.*

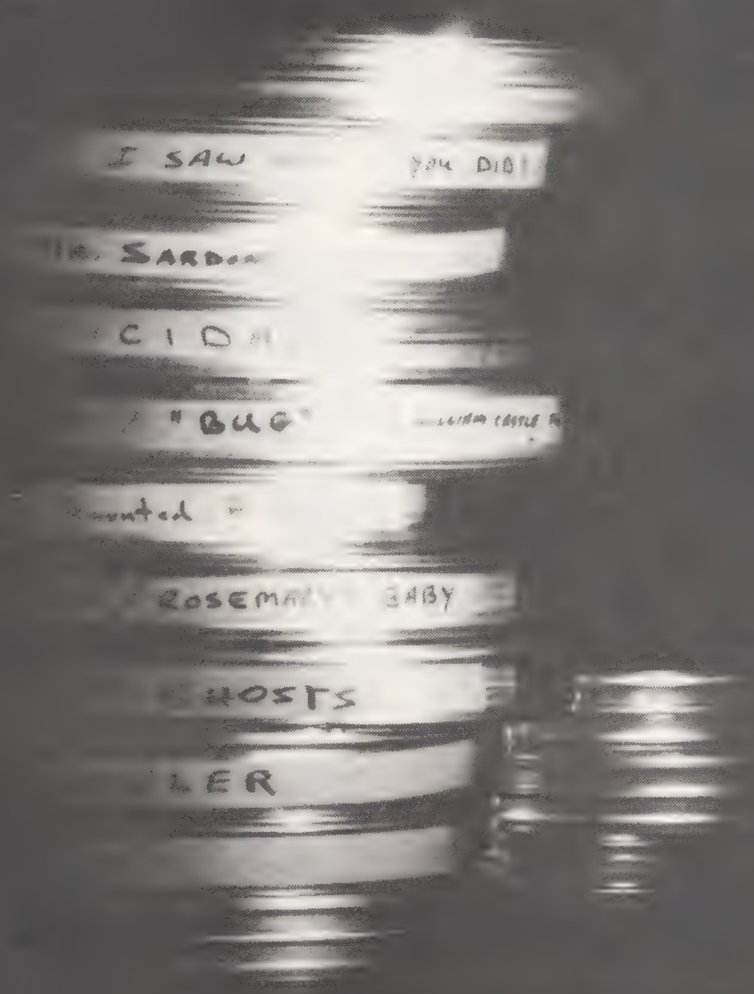



PHOTO: STEVEN FINE

SB: Would you please define the gimmick in relationship to the Cinema?

WC: A piece of "Showmanship" that allows the audience to participate in what is happening on the screen. An audience likes to participate and enjoys feeling that it is part of it all. The gimmick permits that to happen.

SB: What was the first gimmick?

WC: The first gimmick that I am aware of; produced in the film, versus in the theatre, was 3-D. Most people think it was Arch Oberlord who did it but it was Pete Smith in about 1923, or somewhat later. I remembered seeing it when I was a kid and reacting to every visual trick. Of course, you could go back to the 'silents', with their special musical sound effects produced by the theatre's orchestra, but the first gimmick on the screen in my opinion was Peter Smith's MGM short subject.

SB: What prompted you to use gimmicks?

WC: I was forced to after the failure to produce in my film, "Macabre" the same feeling, in a then very popular French film, "Diabolique". So I needed something to bring in the audience and with the help of Lloyds of London I came up with the idea that no one can see "Macabre" without an insurance policy. It was impossible to obtain a policy to insure everyone, so Lloyds insured me against any death that may occur from the viewing of my film. The policy was so worded that it appeared that everyone was personally insured. The audiences truly went for it, they could never understand the necessity of an insurance policy before seeing a motion picture. It saved the picture and me, so I have used gimmicks ever since then.

SB: Did you create all your gimmicks?

WC: Yes, always, mind you I am not always aware of where the idea for a gimmick may have come from. Out of the air, out of my nightmares, but I always have ideas. It's something that you either have or you don't. And I have ideas. I'm an idea man.

SB: What has the motion picture distributor's reaction been to your use of gimmicks?

WC: Enthusiastic would not be the right word, they spent a fortune sending work crews to all the theatres to wire them up with the necessary paraphernalia. They spent more money on labour charges then on the production of the film. I don't feel they would do it today, but again I could be wrong, for look at Universal.

"I SUPPOSE YOU COULD SAY I'VE DEVOTED MY CAREER TO SCARING THE HELL OUT OF PEOPLE."

WILLIAM CASTLE

I am sure it cost them more than a buck and a half to wire up theatres for "Earthquake".

SB: Has the public always bought your gimmicks?

WC: Oh, very, very, much so. For a while now I have thought that the gimmick was passe, that the audiences have probably become too sophisticated. But now Universal is getting on the band wagon in a multi-millon dollar way. Their gimmicks are much more elaborate and expensive but the proof they worked is surely the ringing we hear from the box office. The pendulum has swung around.

SB: You therefore see a future for the gimmick, but do you see the old gimmicks you used coming back in any way, shape or form?

WC: It's a very difficult question. I think there's a lack of showmanship in Hollywood today, that is very apparent. Next to what Mike Todd used to do, and what I did, I really feel there is no showmanship to speak of in Hollywood today. I think its an ingredient that is sadly missing from our Motion Picture industry — the fun of exploitation. Every picture's different and has to be sold on its own merit, but you've got to let people know about it. You can't just let them know about it through newspapers and television and reviews, and I think this has been proven. I do feel, however, that we do have to be more sophisticated on our current level. No, longer can I have the insurance policies, or the seat belts, or the tingler buzzing the seats, but I can have a little more sophisticated gimmick and I have used it. Such as, "Pray for Rosemary's Baby", on buttons and streamers, they were magnificent. I didn't create "Pray For Rosemary's Baby." It was done by a young advertising man, but I think that was the most fantastic gimmick on a sophisticated level. You got to have some little hook, whether it's incense or a flamethrower. But you've got to have something.

SB: What is you latest gimmick?

WC: Well, for the "Bug", my latest film, I came up with an idea of a windshield wiper type devise that was attached to a number of selected seats, 'Roach Seats', so named after the central characters of the film — firebreathing Cochroaches. Everytime the roaches appeared these devices would brush up against your leg. We tested it and it worked well, but theatre owners thought it would create a panic so we dropped it. Instead we built more of a terror factor into the film, it works very well and I am proud of it.

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# THREE DAYS OF THE CONDOR

For young author James Grady, it was more than he could believe when the call came from his editor; his recently published deadly, witty, novel about a CIA researcher who plunges into a harrowing chain of events that exposes covert activities within the agency, while being pursued by an unknown assassin, was going to be made into a film entitled "Three Days Of The Condor". But, as he recalls, the bigger news came later.

"My book was being made into not just another movie by not just another production company". It was being made into a Robert Redford - Faye Dunaway film by Dino De Laurentiis. "It's one thing to abstractly comprehend and believe all of this," Grady adds, but travelling to New York and meeting those people on the set is quite a different experience. What do you say when Robert Redford remarks on how much you look like your picture? You reply by telling him how much he looks like himself, and in the back of your mind you keep arguing with yourself about whether all of this is really real".

"Three Days Of The Condor" is certainly real and in dealing with covert activities within the CIA, is extraordinarily timely. But Redford denies that the film has any real political intent. "The CIA nicely embodies the threat to public trust, but this film is more about paranoia,

> "I'm moved by the pursuit of things that show dignity in the pursuit"
>
> Sydney Pollack Director

# THREE DAYS OF THE CONDOR

ROBERT REDFORD (left) demands from CIA director Addison Powell the reasons for the brutal and cold-blooded assassination of an entire unit within the secret organization that had worked at reading, analyzing and computerizing periodicals for intelligence purposes. The secret group, working under the name of the American Literary Historical Society, had unknowingly uncovered an unauthorized intelligence system.

REDFORD, terrified when several attempts are made on his life by supposed CIA allies, keeps his gun always ready.

FAYE DUNAWAY portrays a lonely and beautiful photographer who is abducted and held captive in her apartment by Redford as he tries to unravel the mysterious deaths of his colleagues and the reasons behind the senseless murders.

TO KEEP HER from screaming while he goes to visit his murdered friend's widow to see if she knows anything, Redford gags and binds Dunaway in the bathroom of her remotely located apartment.

HANK GARRETT, an assassin hired to kill Redford, disguises himself as a mailman as he sets out to fulfill his orders.

CLIFF ROBERTSON, the CIA Deputy Director, is ordered by Faye to go to a secret rendezvous with frightened Redford.

JOHN HOUSEMAN portrays the top-level CIA chief who is totally baffled by the strange goings-on within his agency.

MICHAEL KANE fires at his human target.

MAX VON SYDOW is the cold-blooded assassin.

specifically. It's basically a thriller."

Faye Dunaway agrees with co-star Redford. The actress believes that the CIA element is of peripheral interest. What is most real for her in the film lies elsewhere.

"It's the people", Faye points out. "I think every movie should be about people who come together and affect each other and not only in the romantic sense, because I think every audience wants to see a film about people. I know I do. I think the heart of this film is the relationship Bob, as a fugitive CIA agent, has with the woman Kathy, whom he's kidnapped and who eventually turns out to be a great source of comfort for him. It's this element that interested me in the script and besides Kathy is truly an interesting character. She's frightened of getting involved with people and here she is literally abducted and forced to make a commitment."

"Now it's really an extraordinary situation. It's arch-typical and in some ways panders to what might be a conventional idea of a woman's fantasy, you know, being abducted by a man on the run who's really handsome and sensitive. But the thing is that Kathy is treated very realistically. She's a real person in the script. She's a photographer. And the situation puts her in touch with her own problems and helps her to see herself clearly."

Faye feels that Kathy is a good role for a 'woman', but does not like the label 'woman's role!" "I mean Kathy is just a good part - period". But this is not the only reason why she accepted the role, "I go by the people I'll be working with, I've always admired Bob Redford and the prospect of working with Sydney Pollack was very exciting."

A tall man with a sensitive, brooding face, Sydney Pollack moves with the confidence of an athlete and quiet containement of a professor. But he is neither one nor the other, or perhaps more appropriately, he is a combination of both. Pollack is "The Three Days Of The Condor's" director, a movie he is very enthusiastic about and strangely committed to.

"I guess I'm interested in survival", states Pollack. "I'm moved by it, by the strange pursuit of things that seem senseless yet shown dignity in the pursuit."

On the set Pollack seems completely absorbed with the thing at hand, that is getting the movie in the can. He is a physical presence on the set, a director who literally directs, points out, pitches in and has a moment for everyone.

While shooting the grueling derby sequences in his "They Shoot Horses, Don't They?" he strapped a hand-held camera to his head and roller-skated alongside the contestants. He exhibits the same kind of inventive energy on "Condor".

He is always working with the players, the cinematographer, and always directly with the crew. On top of everything, even the most minute detail.

"I'll give twenty-five dollars to anyone who can figure out where the third camera goes", he quipped while setting up a complicated shot in which the CIA employees are mercilessly gunned down by an assassin played by distinguished Swedish actor Max Von Sydow. But of course no one had to think of anything because Pollack knew where he wanted the camera all the time - as always.

"Sydney inspires confidence", Von Sydow praised, a sentiment echoed by Redford in his indicating that this is their fourth film together - a definite demonstration of his respect for Pollack's skill. But they are not the only stars who feel this way.

Added actress Helen Stenborg, who plays one of Von Sydow's victims, "I had to take a nasty spill and get yanked off a chair by a wire when I got shot and after every take Sydney made sure to check to see if I was okay. He did it after every take. I got the feeling that he really cared, personally."

It is this feeling that is somehow transferred to the screen which makes Pollack's films so successfull. It's always something of a mystery why this or that film is a hit, but watching the intensity and dedication with which Pollack works each day, it's easy to see why he possesses such a good track record - a record that includes "The Slender Thread", "This Property Is Condemned", "Castle Keep", "Jeremiah Johnson", "The Way We Were" and "Yakuza".

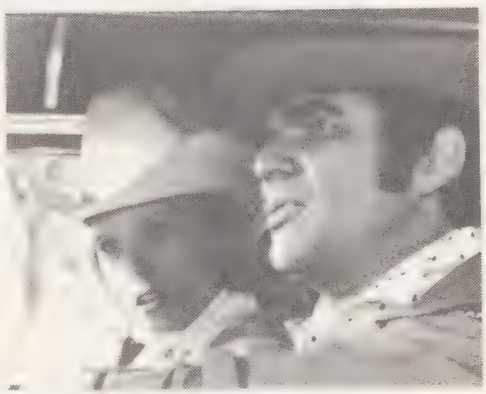
"Three Days Of The Condor" which has such an exciting cast, a powerfully topical script, topflight production values and is being produced with uncommon dare and enthusiasm, looks certain at this point to be another Sydney Pollack film that will turn out to be a winner.

*Director Sydney Pollack (right) explains an aspect of an action sequence, while executive producer Dino De Laurentiis (center) looks on.*

# CONNY VAN DYKE

## Accomplished Entertainer

## With Many More Goals



*Conny aced out dozens of country music stars and Hollywood types to win the role of Dixie opposite Burt Reynolds in "W.W. AND THE DIXIE DANCEKINGS." (pictured above)*

The list of things Conny Van Dyke has already done is at least as long, and certainly as varied as the list of things she has yet to do.

Conny is perhaps best known as a country music singer from her appearances on nationally syndicated music shows and from her single "Goodnight Sweetheart", which made many a country music charts.

But her face and voice should be familiar even to those who don't follow country music. The slender pretty blonde vivaciously kicked off the Dodge Rebellion campaign of recent history, and she can be currently seen displaying her wasky sense of humour on any number of daytime T.V. game shows.

Now Conny is an actress. Blonde, beautiful, brainy Conny, the Nashville composer-singer of gentle country music - yes. But Conny Van Dyke, movie star?

That's right. First it was Burt Reynolds who tapped Conny for the feminine lead in "W.W. and the Dixie Dancekings". Then, with scarcely a chance to clear her throat, Conny found herself co-starring with Joe Don Baker in "Framed".

"Framed" director, Phil Karlson paid Conny's acting a unique tribute. Having watched her work for a week or so, he discovered what he terms "almost extra-sensory perception in getting the idea" - eliminating rehearsals for her solo scenes. Her hard-bitted technical co-workers passed the word: "Conny's a comer...Conny will soon carry a picture, all by herself". How does she do it?

"It was all those commercials", she reminds anyone who'll ask. "Not just the Dodge Girl originals. But the lawnmowers and salad oil and ships and sealing wax, too, I guess. We learned pace and discipline. And if we muffed it, there was no call next time. In some ways, the Dodge account was my Royal Academy. And, oh, yes, I was a Miss Teen U.S.A. There's no more gruelling preparation for an actress. Instead of one-night stands, a beauty winner is always 'on' - four or five 'performances' a day, cutting ribbons, speaking at luncheons, boosting Civic Pride. After that, every year seemed to get easier".

Conny constantly displays a tranquil professionalism. "She was so remarkably calm", claims 'W.W.' director, John G. Avildsen. "It was amazing to see her expend emotional energy only while in front of the cameras. I've seen old pros a hundred times more uptight".

Conny, whose fair, green-eyed beauty doesn't reflect the hard work she has racked up reaching for success, easily explains her cool composure. "I've been through so much in so many places that I couldn't possibly lose my head over a movie. I'm kind of a Scarlett O'Hara character - more determined with every set back".

"You don't get easily flustered when you've sung in dives over the roar of bloody fights. Working on a movie set is a dream compared to entertaining an audience of 15 in a club designed to accommodate 250, or appearing in front of 5,000 people as the third-billed artist when neither the other two stars nor the band has showed up", continues Conny, the daughter of a Navy couple who had dozens of homes before she reached

her teens. "I was always the new girl in school, and that gives you a tough hide".

When Conny is off stage or out of the studio or not in front of the camera, her artistic talent ranges even wider. She does all kinds of 'artsy-craftsy stuff, from painting murals to preparing an 'adult colouring book', made up of her caricatures of famous faces, for publication. Conny is ready to publish two other books as well, both for children. One is a long poem about a little girl on a pirate ship that she wrote and illustrated for her 7 year old son. The other is a cartoon and caption book about music, with her drawings depicting a variety of people and things singing.

What can't Conny do? Not much, it seems, but she freely admits she can't cook, hates housework and can't get her derriere out of the water to water ski.

Conny can't be categorized easily, either. "People try categorizing other people because it's easier to deal with them" she said. "But I'm not red or blue or green or yellow. I'm a rainbow".

She knows herself well and the Hollywood community is learning fast. "Yesterday, I couldn't give popcorn away at a drive-in movie. Now, the phone rings so often I have to take it off the hook", says an amazed and amused Conny.

Will success spoil Conny Van Dyke, her husband Larry says no: "I might change, though I hope not, but Conny never will".

*(above) In "Framed," Conny plays Susan Barrett, the lover, the night-club partner and the conscience of Joe Don Baker.*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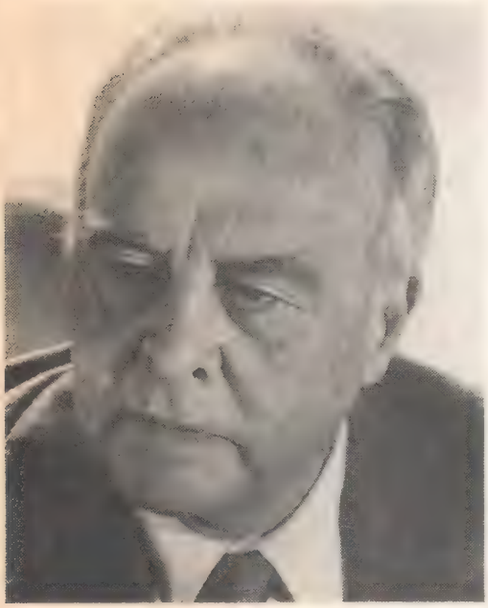


## JOHN HOUSEMAN

At the age of 73, John Houseman is one of the few creative talents in the American arts world who can honestly be called a Renaissance Man. In his long and distinguished career in the theatre and films, Houseman has successfully shifted from writing to producing, to directing and now to acting.

He sacrificed himself to the temperments and talents of others, so it must have come as something of a shock to discover himself, at the age of 72, a household name. It was the Oscar, Best Supporting Actor in "The Paper Chase", which captured the attention of the public and the motion picture industry. For next came Norman Jewison's "Rollerball" and the soon to be released "Three Days of the Condor".

Except for a bit in "Seven Days In May" he'd never acted in a movie before, so had Mr. Houseman always known he could act? "I sort of had a sense I could", he says almost shyly, "but nobody ever asked me."

## MARIA SCHNEIDER

Maria Schneider, the 22 year old French actress who, along with Marlon Brando, showed you almost everything you've always wanted to know about sex in "Last Tango In Paris" is back and in Michelangelo Antonioni's "The Passenger and is soon to be seen in Bernardo Bertolucci's "1900". She has displayed more full frontal nudity than any other actress ever has in a major film and is on the verge of becoming the pin-up girl of the Decadent Decade... the Establishment's Linda Lovelace. Maria is something right out of "Too Much, Too Soon".

Illegitimacy, a miserable childhood, hard drugs, bisexuality, and has an overwhelming fascination-fear of death à la James Dean but according to director Bertolucci, "Maria is never false, she doesn't know falsity, she is very much her own girl." She belongs to no political party, but like most of her generation, is for peace, for freedom of the sexes, for self-expression and nature.

Is she serious about acting? "Yes, and I think I am going to be well known", she declares. "I believe in what I am doing. I don't want to do movies for money. I just want to make movies about things that I believe in."

## BILLY DEE WILLIAMS

Billy Dee Williams has travelled a long way over many roads to reach stardom. It has been a steady and solid process built upon one outstanding performance after another. First appeared on stage at the age of seven in his native city of New York, but switched careers to emerge as a portrait painter in his teens, spending a year in Paris.

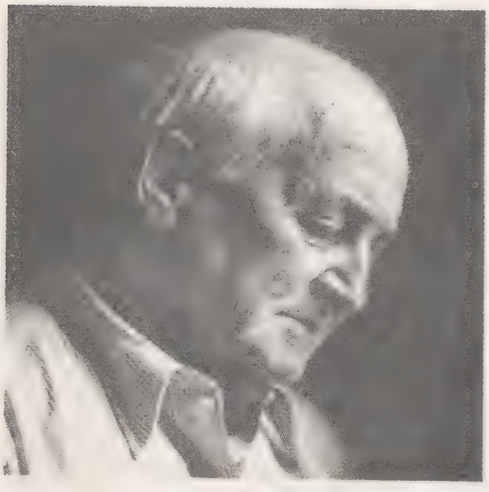
Succumbed by the lure of greasepaint, he returned to the stage and to excellent notices. It was the ABC-TV Movie of the Week, "Brian's Song", a compassionate drama about two Chicago Bears football players, that brought him widespread public recognition and an Emmy nomination.

Doors began to open, first came the role of handsome Louis McKay in "Lady Sings The Blues", then the vengeful cop in "Hit" and now as the ambitious young politician, who falls in love with the equally ambitious Diana Ross, in "Mahogany".

Instant stardom is still a vague expression to him. "I think of everything in terms of duality", Williams explains. "There's me and there's that character on the screen. I always choose to deal with things on two levels. That way I can always find a balance".

# ROBERT JOSEPH FLAHERTY'S MOANA 'THE SEA'

BY RICK ARCHBOLD



"THE FATHER OF THE DOCUMENTARY".

If you take a look at a map of Hudson's Bay you will discover, just west of the Ungava, a group of islands known as the Belcher Archipelago. One of the largest of these is called Flaherty Island. It is named after Robert Joseph Flaherty, iron ore prospector, explorer, world renown producer of "Nanook of the North" - and whom historians of the cinema call the "father of the documentary".

It was 1923 and no world could have been more different from the arctic, where he shoot: "Nanook of the North", than the island of Savaii in the Samoans. To the Eskimo, life is a constant struggle for survival. There food dropped from the trees. Fish jumped from the water. It was a life devoid of hardship in a land of plenty.

Flaherty made the mistake of setting out with a preconceived notion on what he would find. He intended to film the story of this peaceful people's conflict with sea monsters. He assumed that there would be huge whales, sharks and octopi in the region. This would give his new work the element of dramatic conflict which had been such an important feature of his first film and had undoubtedly contributed largely to its success. But the monsters would not appear.

A year passed and there was not a single foot of useable film. A more conventional director might have decided to make a film about the conflict between European culture and the aboriginal culture. Flaherty was not out to make a sermon. He was fascinated rather with the nature of primitive society, the vestiges of which still remained on this isolated south sea island. His theme had in fact been staring him in the face all along but he had been too busy prospecting for something else. In the Polynesian language it was called fa'a samoa, the complex social structure and the elaborate ritual observances of the

Samoan people.

When he returned to the U.S. he carried with him the astonishing amount of 240,000 feet of developed film. Few documentaries in 1975 would require even one third as much. Of course, few filmmakers nowadays enjoy Flaherty's leisure and artistic freedom. It had still been a cheap film to make. He had been his own cameraman and had done all the developing in a cave on the island with the help of two native boys. The edited version ran about one hour and twenty-five minutes.

Now Bob Flaherty had to fight to have the picture shown. He managed to engineer a six-city trial promotion, doing advance mailings to the sort of people who didn't usually go to movie theatres but whom he judged would be interested in this sort of picture. In each of the six locations, the film did better than average, though it broke no records.

In spite of the initial enthusiasm which this experiment created it was finally decided that this marketing method was simply too costly for a picture of this nature. Motion picture companies were then not flexible enough to really understand such a film.

It was finally decided to market it in the conventional fashion. On February 27th "Moana" opened at the Rialto on Broadway advertised as "The Love-Life Of A South Sea Siren".

BUT THE MONSTERS WOULD NOT APPEAR.

In spite of such obstacles of the movie's appreciation, it received almost unanimous critical praise. The New York Times review of Feb. 8, 1926, by Mordaunt Hall said in part:

> "to say that this pictorial effort is informing or educational rather than dramatic is quite true, but the life on this island is pictured so captivatingly that one feels like shouting with glee that it is not just another movie".

But the film only did a modest box office in North America.

In Hollywood, Robert Flaherty now had the reputation of being a bad investment. He saw himself as an artist and would not touch projects unless they interested him and unless he had almost total freedom. The world was no longer his oyster.

Between "Moana" and his death in 1951 Flaherty made a number of other films. The most famous of these, "Man of Aran" and "Louisiana Story", are considered to rank with his first two masterpieces. But his career became largely a story of frustration and disappointment, of films begun and then abandoned because he could not have his way. He refused to finish something he did not believe in. But he has certainly carved out his place in the annals of film history. And for these few great films, "Moana" among them, he is remembered.

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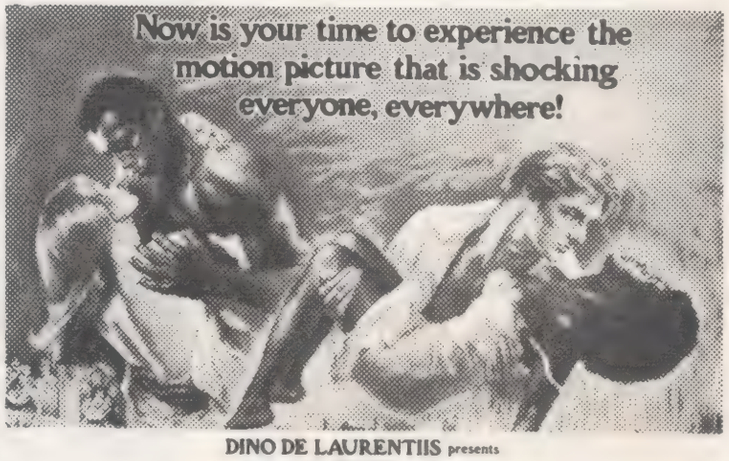


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# JAMES MASON

## "THE MAJORITY OF MY FILMS ARE CRUMMY"

There are a handful of movie actors who are so professional in their performances on screen that it is difficult remembering them ever delivering a poor presentation. In this select group surely belongs James Mason.

The veteran British star would be the first to disagree with this evaluation. "I'm really only pleased with a few of my performances", admits Mason of a career that has encompassed five decades in such memorable films as "Odd Man Out", "The Seventh Veil", "A Star Is Born", "The Desert Fox", "Lolita", "Five Fingers" and now as Maxwell, the decadent owner of a Southern slave breeding planation in Dino De Laurentiis' production of "Mandingo".

"The majority of my films are crummy", he states of the almost 100 films he has made, noting wryly that native-born American actors really have it easier than those in England. "American film actors can always fall back on the Westerns or any similar stereo-type role their audience has grown accustomed to, but Britishers with the tradition for acting on the stage, are forced into taking chances such as doing Shakespeare periodically or challenging character roles."

*Mason, as Cicero, with Danielle Darrieux in, "Five Fingers."*

Mason has survived in films, indeed flourished, as he has grown older, precisely because he has undertaken character parts, exacting roles other actors would refuse to do because it would be at odds with their comfortable screen image.

The Mandingo role of Maxwell is in the Mason tradition of strong dramatic characters. "Maxwell is a businessman, a professional slave breeder, and in the context of his time he was a rather decent fellow." Maintains reasonably decent standards of living for his slaves and does pursue domestic tranquillity. In this sense he is a man of integrity who has a code of living handed down to him by his father.

He doesn't think about the rights or wrongs of it."

What was so striking to those who worked closely with Mason on "Mandingo" was his absence of temperament. He never complained. Completely adjusted to life on a movie set, taking things in stride and never getting distracted.

"I guess I'm somewhat more pragmatic than most actors. My ego never seemed to require special treatment because I was a movie star. I went into acting because it seemed at the time to be the best way to make a living."

Born to a middle class family in Yorkshire, Mason went off to Cambridge in 1931. A very bright student, Mason was somewhat confused over what to study because his father - "a very pension-minded man" - wanted James to seek the security of the civil service in India. Intending to study languages and the classics, the young Mason soon found himself in architecture.

"I would have gladly been an architect, he recalls, but I didn't see that I could make a living in architecture during the Depression and I didn't want to be a burden to my father." Acting, which he had indulged in with amateur theatre groups at Cambridge, provided a way out. For as Mason puts it "even in the worst of times the stages flourish because it provides the public with the means of escape and I had great confidence I could make it as an actor."

During the 30's and 40's Mason worked in England, successfully shifting his acting career from the stage to films. In 1947 he heeded the beckoning call from Hollywood and travelled to Metro-Goldwyn-Mayer, where he appeared in some of their biggest productions of the 1950's including "Madame Bovary", "Pandora and the Flying Dutchman", "East Side, West Side", and "Julius Caesar".

Probably his most commercial triumph in those years was "The Desert Fox", in which he played sympathetically the late German General Rommel. Of the performance Mason said, "I don't think I was especially good as Rommel. Call my work inadequate". The public disagreed, and Twentieth Century-Fox brought Mason back as Rommel in the sequel "The Desert Rats".

Mason received his first Academy Award nomination for his role as the drunken, troubled husband of Judy Garland in "A Star Is Born" and his second nomination for his performance as the lecherous pursuer of Lynn Redgrave in "Georgy Girl".

Now 65 years old, Mason does about two films a year, finding it increasingly more difficult to pull himself away from his home in Switzerland. Still very much the professional, he goes where the work is, even to Hollywood which he does not hold in any great affection. "I'm not very nostaglic for the old days", Mason concludes with the spirit of one who is not compelled to look back.

*(top) Judy Garland and Mason are the unhappy couple in, "A Star Is Born." (above left) Mason as Maxwell; the slave owner, who unquestiongly accepts the system, with his son Hammon, Perry King, in, "Mandingo." (left) Lili Palmer keeps Mason company in, "The Desert Fox."*

PHOTO: STEVEN FINE

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## SOMETHING "THOROUGHBRED" HOPES TO CURE

Insight Productions is a unique and strikingly successful Canadian film company, owned and operated by Pen Densham and John Watson.

It specializes in "Shorts" and has just completed a special theatrical version of "Thoroughbred", one of their most succesful pictures.

Lovingly filmed over a two year period, it is a lyrical and haunting tribute to the spirit of the racehorse. Told solely with visuals, natural sounds, and sensitive musical score, composed by Keith McKie. From its birth and wobbly-kneed first steps, through to the time when it leaps from the starting gate to thunder down the home stretch, the thoroughbred horse takes command of the screen like a Marlon Brando of the animal world.

"Thoroughbred" is already an immensely popular movie. Film specialists in public libraries and schools across Canada and the United States have purchased the film and it has been televised in a dozen different countries. The British Broadcasting Corp. ran it an extraordinary four times.

"I guess we've been lucky", understates John, the editing half in Insight, who has won more awards from the Canadian Film Editors' Guild than any other editor. "Ever since I could toddle, I've really loved horses, and the freedom of owning our own film company gave me the opportunity to distil some of my feelings and pleasures into this film and we must have done something right because when George Destounis, the President of Famous Players, saw the picture he liked it so much that he insisted on it for his theatres". "And", he adds laughingly, "as Paramount will be distributing the film, we know that it's in a good 'stable'".

"Our company is only just entering its sixth year and although Pen and I are still in our twenties, we've already been nominated for an Oscar, travelled all over North America making movies, and have had our films shown around the world." John then adds practically, "We have our hard times too, though, and some times problems are so frustrating that they physically hurt. As an independent producer in Canada, you face a constant challenge trying to fund and distribute your own films, while government and industry are not always as supportive as we believe they should be. But no one quits - we're addicted to film!"

Unpredicatable as the business is, one can predict quite easily, from the more

*(top left) A very young star from, "Thoroughbred." (top right) John Watson (left) and Pen Densham kneeling in front of Canada's very own automobile, the "Bricklin." The entrepreneur behind the Bricklin supplied the background for, "The Bricklin Story," a film produced by John and Pen. (above) the race for the, 'Winner's Circle.'*

than forty awards and certificates that crowd the walls of their comfortable plant-infested six room office, that Insight is going places. In the five years they have been in operation, beginning in the basement of their own home, they have produced a consistent stream of positive-minded and highly entertaining film.

Insight sees a logical outlet for their films in motion picture theatres. Too many dusty old cartoons and tired travelogues have drained the calibre of 'short subjects' so that audiences don't always anticipate a pleasurable experience.

John explains, "In the good old days, people expected a full program, which usually included a highly entertaining short. It made economic sense then. We want to turn back the tide. We're out to prove that dynamic short films can be produced, and that damn good entertainment will rewaken the moviegoer's appetite for the 'short subject'. But we need aware people in government, and especially in business, to realize that, as well as supporting the traditional small audience arts, like opera and ballet, there's a definite and attractive challenge open to them to invest in our contemporary art, film, which benefits a much larger audience. A big company's involvement in, and support of, a top quality film can't help but make an impact for that film." He continued, laughing, "But I hope corporations don't expect to see half hour commercials. After all, when they put their money into ballet, they don't expect the ballerinas to leap around with the company's brand of cigarette dangling from their mouths."

"Like any large group activity," says Pen earnestly, "hundreds of people get involved, and the man at the top takes the credit. I'd like to take this opportunity to point out that we are very, very, proud of the people we work with in our industry - from the great people who work with us in our office, right through to the excellent technicians, the companies like Spence-Thomas Productions and Bellevue Pathe, and to our filmmaker friends. These people make our quality what it is; today in Canada, our film people and labs are second to none!"

What next for Insight? First a 'super-special' on Toller Cranston, three time World Free Skating Champion, and internationally-reputed painter. Then, if the funding is found, a feature film which is guaranteed to be entertaining, and to leave the audience with good feelings.

"You can bet on it", says Pen, "We're going to work hard to make sure that the movies we make deserve audiences. How can you possibly put all those months of work into something that you don't feel has real value? We 'have' to enjoy our own films - we'll see them a hundred times more than anyone else!"

# BITS AND PIECES

## TALK ABOUT SENSITIVITY!

Word's out that ol'Kirk Douglas gave actress Deborah Raffin a simply beastly time during the filming of **"Once Is Not Enough"** because he felt the 5ft. 8in. beauty was too tall to play opposite him. Well! As you can imagine this didn't go over too well with Debbie's hubby, Michael Viner, who declares: "His shortness worries him and Deborah had to play the whole movie in ballet slippers to make him look taller - but even then, he had to stand on top-toe." Debbie, ever the lady, says: "I just walked off the set when the going got too tough. Working with Mr. Douglas in an experience I'm pleased to have behind me."

## ONLY IN AMERICA!

New York City...The sun shines brightly at the corner of Madison Ave., but further down 77th Street in front of a red brick townhouse, it is pouring rain. Next door at Finch College Dormitory young co-eds hang from the windows and stare. The sidewalks below are crammed with spectators quietly huddled behind police barricades. **"Three Days Of The Condor',** is in production. For the hundreds who gathered to watch, however, the special effects and huge cameras were not the main attractions of the day, it was clearly Robert Redford. The most enthralled spectators were the young college students, they lingered even as night fell, long after the actor had finished for the day. One girl who remained behind managed to retrieve Redford's paper coffee cup which he had discarded. She was so thrilled that she vowed to her friends she was going to have it bronzed. Ah, love.

## IT FINALLY HAPPENED

Bradford Dillman, staying at a motel in Riverside, California, during the location shooting of William Castle's shocker film, **"Bug"** heard a scratching at his door one night. When the actor opened it, there was a hound dog clutching a note in its mouth, which was a request from the teenage owner of the canine asking for Brad's autograph. "First real autograph hound I've ever met," quipped Dillman.

## NO, HANG-UPS HERE!

Catherine Deneuve has no hang-ups about her portrayal of a prostitute in her latest pic. **"Hustle".** But what about the public attitude Catherine? "Americans feel that prostitution by Americans is terrible, but if the lady is a foreigner, audiences can relax and evaluate the relationship as 'possible' without feeling that their patriotism or womanhood are being attacked." But what will Chanel think?

## INTRODUCING THE GALITZINE COLLECTION

Because of director Barry Gordy's penchant for realism and truth, the Galitzine fashion collection for 1975 was in effect first shown to the public during filming of **"Mahogany"** in the Hotel Excelsion in Rome. "Since the Galitzine creations constituted the outstanding new Italian collection for 1975," Gordy noted, "they were chosen over all the others." He was so struck with the charm and effervescence of the Princess that he decided no actress should play her part in the film; so he asked, she accepted and now thanks to the silver screen her gowns will be seen by more potential customers than any collection in history - now that wouldn't hurt business!

## BERGMAN'S BACK

On April 28th of this year in Stockholm, Sweden, Ingmar Bergman commerced filming his first feature film **"Face To Face"** in collaboration with Dino De Laurentiis. Written, produced and directed by Bergman and photographed in colour by Sven Nykvist, "Face" will star Liv Ullman and Earland Josephson. The new film, described as dealing with a 'contemporary theme', is not a sequel to "Scenes From A Marriage" which was made by the same team and which scored enormous success all over the world.

## INFLATION GOT YOU DOWN?

Are you paying more and more - of course you are - for less and less at the supermarket. Spare a tear for Stan Maxwell, who runs the food department at Tennessee State Prison where Joe Don Baker filmed **"Framed".** "We serve 7000 meals a day, 365 days a year and we're already $200,000 over our food budget in 1974", says Maxwell, who's got all a housewife's headaches but on an assembly-line basis. Asked if the 200 meals director Phil Karlson ordered up for a mess hall scene created a problem. Maxwell looked amazed. "No Way! We always cook a bit extra for emergencies - food's a morale builder, you know." And when 200 inmates watched Joe Don Baker shove a tray in a guard's face one Monday, everybody's spirits got a lift, too. At least until Tuesday.

## PRAISE AND DAMNATION

The new Robert Altman film, **"Nashville"**, opened with more advance publicity and critical raves than any other film had in recent years. One movie critic in the city of Nashville calls the movie the best film ever made. Novelist Kurt Vonnegut Jr. says it is certainly the best film he has ever seen, while New Yorker Magazine's Pauline Kael pronounced it, "an orgy for movie lovers." Yet Rex Reed knocked it and the film maker. "Astronauts see God on the moon. Nixon sees pinkos under his bed. The New York film critics see genius in Robert Altman. Is the world going mad, or is it just me?" Well, in Calgary, where he is preparing to shoot his next film, Altman, caught between praises and damns, said casually, "just pick anyone of them and you could be right."

# PROFILE

## DINO DE LAURENTIIS

If he had followed the dictates of his father, Dino De Laurentiis might now be a manufacturer of pasta and the motion picture industry would have lost one of its most dynamic figures.

Born in a small town on the lovely Amalfi coast, near Naples, Mr. De Laurentiis' father expected him one day to take over the family business, the manufacture and sale of spaghetti and other similar products. But the boy was moviestruck, in the way that most adventurous and romantic boys were and still are. He took himself off to Rome and enrolled himself in the actor's class of the Experimental Film Center. He was seventeen and literally ran away from home.

A crisis arose when his father, hoping to force the lad to "come to his senses", cut off his allowance. But young Dino stood firm. Living through hard times, often getting by on one cheap meal a day, he sought work as an 'extra player' in order to continue his studies. Nothing he vowed, was going to prevent him from becoming the great actor he hoped to be. He exhibited the single-mindedness and determination then that has since marked his career as one of the world's most successful and prolific film producers.

His persistence finally paid off, for he was offered a role in a picture, playing opposite Assia Noris, the great Italian actress of that time. The role solved some of his immediate financial problems and the even more humiliating possibility of having to return home. But there was one condition which he found almost impossible to meet; the part demanded that he wear a pair of black shoes, a luxury he did not possess. Undaunted and displaying another trait that later revealed itself to be typical of the man, a melange of ingenuity and faith in his fellow man, he walked into a shoe store and frankly explained his dilemma. Would the shopkeeper grant him credit until the next day? Liking the youth's impudence and sincerity, the owner took the risk, giving him the shoes without any guarantee. The following evening, he returned, only to find it closed for the night. Dino resourcefully located the owner's residence and paid his bill, surprising the man and winning his admiration. To this day, Mr. De Laurentiis has worn nothing but black shoes.

Although his career began to move ahead, the young actor suddenly lost interest in this side of the business, for he discovered a more fascinating world behind the camera. As ambitious as ever, he set his sights on becoming a producer.

Beginning from the very bottom rung of the ladder, he worked as a labourer, propman, cashier, assistant director and unit manager. He did everything with speed, as is his nature, and it was not long before he felt mature enough to realize his dream. He was only twenty years old. Who would give him a chance?

Again he revealed his characteristic capacity for resolving difficulties. Realizing no one in Rome would take him seriously, he travelled to Turin, richest city in Piedmont and for years the cradle of the Italian Film industry.

Renting an impressive looking automobile, though penniless, he made the rounds in search of venture capital for his first production. Whether it was the car, or his own persuasiveness, he nevertheless negotiated his first deal in record time and became one of the youngest film producers in history.

De Laurentiis was among the first of the "neo-realistic" producers, whose

work has since found a permanent place in world culture as one of the most important cinematic events to take place in post-war years. From that moment on, the young producer played a determining role in the reconstruction of Italian motion pictures, both as an industry and as an artistic venture.

But the Italian film was still something of an "art house" picture in the English-language countries, praised by critics and intellectuals but rarely reaching the great mass audience of the world. Mr. De Laurentiis decided to alter that and revised his future production plans to produce only films that would have a more universal appeal, thus he led the Italian industry into direct competition with Hollywood.

In quick succession, he produced "Ulysses", "War and peace", "The Tempest", "Under Ten Flags", "This Angry Age", "Barabbas", "The Best Of Enemies", "The Bible...In The Beginning", "Waterloo" and literally hundreds of others. Time Magazine said of him at the time "...largely because of De Laurentiis, the Italian film industry - which in its first post-war years could barely afford a shoe-shine - now looks more like Hollywood than Hollywood itself."

But the American film is now in the midst of a renaissance, a second coming of sorts, and now the De Laurentiis organization is absolutely involved in that Mr. De Laurentiis has come to America to make AMERICAN films and with productions like "The Valachi Papers", "Serpico", "Death Wish", "Mandingo" and "Three Days of The Condor", he has firmly established that fact.

What De Laurentiis seeks above all is to entertain people. That's what he's doing now, that's what he has always done and that's what he does best. In the context of his time, he is making films for people to believe in, for people who are truly dying for entertainment. "Nothing", he says, "can ever replace the big screen as a medium of entertainment, providing, of course, we make the very best use of the medium to give the public something they can never prossibly get on their living room screens. Give the public good entertainment, based on stories that have something to say and they will be intrigued as well as entertained."

In this business, the motion picture industry, you find an industry that is not isolated by language or ethnic barriers. It is strictly an international medium. You can put a Chinaman holding a camera, a German lighting the set and a Frenchman on sound, with an African director and English stars, and still come up with an American movie. That's what Dino De Laurentiis wants to do - by making an American movie he is making a movie for the world.

*Faye Dunaway and Dino De Laurentiis on the set of his latest production, "Three Days Of The Condor".*

One.
It's a story of lovers and laughers and losers and winners.
Two.
It's about 5 days in the lives of 24 people.
Three.
It's the damndest movie entertainment you ever saw.
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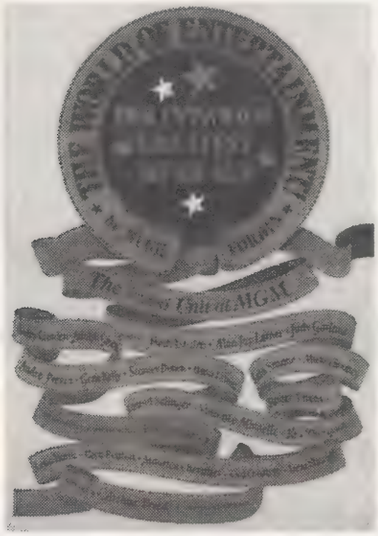
A PARAMOUNT PICTURE · ABC ENTERTAINMENT PRESENTS A JERRY WEINTRAUB PRODUCTION OF A ROBERT ALTMAN FILM NASHVILLE STARRING DAVID ARKIN · BARBARA BAXLEY · NED BEATTY KAREN BLACK · RONEE BLAKLEY · TIMOTHY BROWN · KEITH CARRADINE · GERALDINE CHAPLIN ROBERT DOQUI · SHELLEY DUVALL · ALLEN GARFIELD · HENRY GIBSON · SCOTT GLENN · JEFF GOLDBLUM · BARBARA HARRIS · DAVID HAYWARD · MICHAEL MURPHY · ALLAN NICHOLLS · DAVE PEEL · CRISTINA RAINES · BERT REMSEN · LILY TOMLIN · GWEN WELLES · KEENAN WYNN · EXECUTIVE PRODUCERS MARTIN STARGER AND JERRY WEINTRAUB · WRITTEN BY JOAN TEWKESBURY PRODUCED AND DIRECTED BY ROBERT ALTMAN · MUSIC ARRANGED AND SUPERVISED BY RICHARD BASKIN · ITV COLOR · PANAVISION
NOW FOR YOUR ENJOYMENT, AT YOUR LOCAL FAVORITE THEATRE

# BOOK SCENE



## THE WORLD OF ENTERTAINMENT

**By Hugh Fordin**

Doubleday, 566 pages, $17.25

In his thirty years as a producer at Metro-Goldwyn-Mayer, Arthur Freed was the catalyst who started some of Hollywood's master artists, giving them total carte blanche in the creation of the greatest American film musicals. The Freed Unit - Hollywood's Royal Family - was the most envied group within the industry and it has come back to life. It's all here - for the first time: movies like "The Wizard of Oz", "Singing In The Rain", "An American In Paris", and "Gigi"; and the people who made them: Cole Porter, Fred Astaire, Gene Kelly, Judy Garland, Alan Jay Lerner, Maurice Chevalier and Vincente Minnelli. The World of Entertainment is much more than a movie "picture book"; it is a perceptive, nostalgic and thoroughly absorbing examination of one of the most remarkable and important chapters of popular American culture.

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## WHATEVER HAPPENED TO HOLLYWOOD?

**By Jesse L. Lasky, Jr.**

Fitzhenry & Whiteside, 349 pages, $10.30

Cecil B. DeMille was his boss. The backlot was his playground. Jean Harlow was his girl. Now Jesse Lasky, Jr. tells all in a glittering book about the by-gone Hollywood. Lasky is the son of one of Hollywood's greatest pioneers, and his childhood and adolescence were spent in a world of glamor, opulence, hoopla, eccentrics, egotists, and great performers. He knew Hollywood in its Golden Era, in the Depression, in the war years, and in the witch-hunting '50's. Through hundreds of marvelous anecdotes he gives intimate glimpses into the lives of the stars, the would-be stars, the con men, and the tycooons. Whatever Happened To Hollywood recreates the zest and colour of the legendary movie capitol. But it is much more than the history of an era, it is a rich, zestful, fast and funny personal chronicle of one man's journey through the amazing never-never land of make-believe. It's a Hollywood script with a cast of thousands - and IT'S ALL TRUE!

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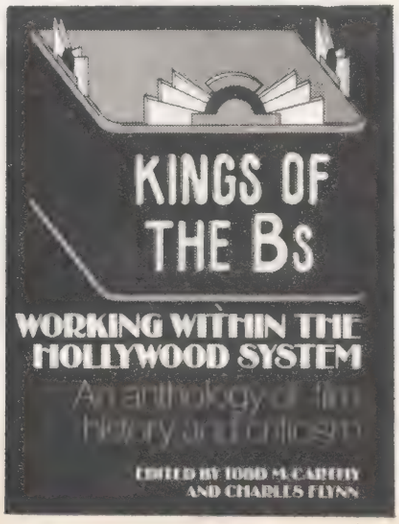
KINGS OF THE Bs
WORKING WITHIN THE HOLLYWOOD SYSTEM
An anthology of film history and criticism
EDITED BY TODD McCARTHY AND CHARLES FLYNN

## KINGS OF THE Bs

**Edited by Todd McCarthy and Charles Flynn**

E.P. Dutton, 561 pages, $8.25

A perfect companion to The American Cinema by Andrew Sarris, this anthology is as necessary as it is unusual. It describes and dissects the American B (and C and Z) movies that were as vital to the economy of the Hollywood system as the masterworks of Welles, Hawks, and Ford. Here is distilled the essence of the "schloch/kitsch/hack" style of moviemaking: the Westerns, gangster flicks, horror and sci-fi movies, and teenpix. The cheapo auteurs did not aspire to Art; they just wanted to make money. Through original essays, interviews, and reprinted articles, the editors instructively and amusingly lay bare Hollywood at its most mercenary. The book contains filmographies for 325 directors, a historical chart, 75 illustrations, and an index.

# BOTTOM LINE

*Academy Award winners Walter Matthau and Tatum O'Neal have been teamed together for the two top starring roles in "THE BAD NEWS BEARS", a fashionable farce set in a Los Angeles residential suburb and centers on a group of young neighbourhood misfits, who are molded by their alcoholic coach into a winning baseball team. Matthau is "Morris Buttermaker", a broken-down ex-baseball player from the minor leagues who doubles as a swimming pool maintenance man. Miss O'Neal will portray "Whurlizer", a hot-shot pitcher with a dynamite curve ball whose skills on the mound pull the otherwise all-male sandlot team out of the doldrums. Others in the cast include Alfred Ludder, Jr., the child actor from "Alice Doesn't Live Here Anymore" and Woody Allen's "Love and Death" and Jackie Haley, Jr., the platinum-haired monster child actor 'Adore Loomis' in "The Day of the Locust"..... In October of this year, Paramount Pictures will commence production of "HARRY S. TRUMAN", authored by his daughter, Margaret Truman Daniel. The completed film's release is intended as a major event for the United States' Bicentennial celebration in 1976.....*

*Hugh French, who is currently producing "Front Runner" starring Paul Newman, recently acquired screen rights to a new novel, after reading it in manuscript form, entitled "SOMEONE IS KILLING THE GREAT CHEFS OF EUROPE". A comedy-mystery set in four principal capitals of Europe, "Great Chefs" is a sparkling tale of intrigue and murder at several of the world's greatest restaurants. The novel itself is not expected to be published before late fall of this year by Harcourt Brace Jovanovich, Inc. ..... John Nichols' novel "THE MILAGRO BEANFIELD WAR", a contemporary drama set in the southwest and focusing on a confrontation between Chicanos and an exploitative land development company, is being adapted to the screen by Tracy Keenan Wynn. Screenwriter Wynn's previous efforts have included "The Longest Yard", "Tribes", "The Glass House" and "The Autobiography of Miss Jane Pittman"..... "WON TON TON, THE DOG WHO SAVED HOLLYWOOD", a farce comedy concerning the saving of a major motion picture studio from bankruptcy by a superstar dog and his friends during the silent era, commenced principal photography on August 25th. The film will headline Bruce Dern, Madeline Kahn, Shecky Greene and Ron Liebman, with negotiations in progress for major contemporary and silent film stars to perform the numerous cameo roles.....*

*Ernest Lehman, screenwriter of such greats as "North By Northwest", "West Side Story", "The Sound of Music" and "Who's Afraid Of Virginia Woolf?" has been set to write the screenplay on "BLACK SUNDAY". A first novel by former newsman Thomas Harris, "Black Sunday" deals with a radical group's efforts to kill 85,000 spectators at football's annual Super Bowl game..... The United States was conspicuously absent in the feature competition at the recent Moscow Film Festival, but, certainly not in the information section, which presented multiple screenings of several films, including "Around the World in 80 Days", "ASH WEDNESDAY", "Devil Racer", "SERPICO", "Soldier Blue", "WHITE DAWN", and "Young Frankenstein"..... "SWING SHIFT", the comical escapades of two young women working on a Santa Monica, California, aircraft assembly line during World War II is being brought to the screen by Jerry Bicks Productions. Mr. Bicks' latest effort was in Vancouver with George Segal and "Russian Roulette"..... "MEGALOPOLIS", a new novel by Italian author Robert Vacca, is a large-scale story concerning the total collapse of a big city's life-support systems and the havoc that ensues. Dalton Trumbo will adapt the novel for the screen, which is to be a first feature production for the newly formed Filmit, Inc., based in Italy and California..... Animation for "RACE FOR YOUR LIFE, CHARLIE BROWN", commenced on May 19th of this year and is scheduled for release in the summer of '76. It is an adventure-thriller and the third theatrical feature based on Schulz's comic strip "Peanuts". It has the Charlie Brown gang challenged by bullies to a dangerous wild river raft race as part of their exciting adventures in the American wilderness.....*

*The screen rights to Paul Erdman's latest novel, "THE CRASH OF '79" were optioned with the payment of $25,000 against $200,000 plus 5% of the profits, when and if the option is exercised..... Dustin Hoffman has been signed to play the coveted title role in the screen version of William Goldman's best selling novel, "MARATHON MAN". Hoffman's role in that of a young New Yorker who, through his beloved brother, unwittingly comes into contact on a life and death basis with the world's most wanted war criminals. Occupying the director's chair will be none other than John Schlesinger, whose current credit is "The Day Of The Locust", thus reuniting Hoffman and Schlesinger for the first time since 1964, when the actor and director worked together on the Academy Award winning "Midnight Cowboy"..... The writer-producer of "I Love You, Alice B. Toklas" and "Bob & Carol & Ted & Alice" - Larry Tucker, has joined forces with the Weintraub-Heller production company, creators of the box office smash "Enter The Dragon", to produce "Comedy Capers". The contemporary, high comedy chase film commences principle photography early in 1976 on locations in Hollywood and across the U.S. ..... Look for Robert Mitchum to grab the title role in Sam Spiegel's screen version of F. Scott Fitzgerald's "The Last Tycoon". And perhaps now, Mitchum will finally get the Oscar recognition he didn't receive for his performances in "Heaven Knows, Mr. Allison" and "Ryan's Daughter".....*

# TAKE YOUR PIC

## THE BUG

*Starring: Bradford Dillman, Joanna Miles and Patty McCormack.*

A deadly force is loose amongst us . . . fire roaches, thousands of them, swarming black and eyeless from a chasm opened by a California earthquake. As old as the dinosaurs and as intelligent as the primates, they feed upon carbon, created by their ability to emit an intense flame — burning houses, animals, people — whatever crosses their path. Moving by an ingenious method and shrugging off all attempts to destroy them, "The Bug" produces a plot of increasing tension as events slide imperceptively from what is real to what is conceiveable . . . and then beyond.

## THE DAY OF THE LOCUST

*Starring: Donald Sutherland, Karen Black, Burgess Meredith and William Atherton.*

"The Day Of The Locust", is a definitive portrait of life in the American dream factory, Hollywood. It is a guided tour of the grotesque underbelly of the town built to manufacture and propogate the American dream. The characters who populate this story are the losers, the watchers, the dreamers, a hapless collection of has-beens and would-bes. It dramatically recalls an era passed and the people whose dreams faded and exploded in a holocaust of frustrated ambition.

## GODATHER PART II

*Starring: Al Pacino, Robert Duvall, Diane Keaton, Robert De Niro and Lee Strasberg.*

The public's unbashed fascination with the saga of the Corleone family is more than fulfilled by the companion piece to the original, "Godfather Part II". Conceived by producer-director Francis Ford Coppola, Part II does not simply continue the story of the Corleone family but envelopes them in a chronicle that covers almost three generations. A Saga that travels from Sicily to New York's Little Italy, where in the early 1920's the family began to rise to power, and coming to rest in the pleasure palace city of Las Vegas.

## MANDINGO

*Starring: James Mason, Susan George, Perry King, Brenda Sykes and Ken Norton*

"Mandingo" centers around the inhabitants of Falconhurst, a slave-breeding plantation. James Mason, the father, who unquestioningly accepts the system; his son, Perry King, who goes along with it because he knows nothing better and his wife, Susan George, whose sexually perverse nature brings the story to its violent, tragic conclusion. The film takes the viewer beyond the sentimentalized South with uncompromising honesty and realism to show the true brutalizing nature of slavery, which made victims of both owner and slave.

## MURDER ON THE ORIENT EXPRESS

*Starring: Albert Finney, Lauren Bacall, Ingrid Bergman, Sean Connery, Sir John Gielgud, Anthony Perkins, Vanessa Redgrave, Richard Widmark and supported by an all-star cast.*

Thundering along its three-day journey across Europe from Istanbul to Calais, the famous Orient Express suddenly comes to a stop in the night. Snowdrifts block the line. Surrounded by the silent Balkan hills the Express becomes the setting for a violent murder. Celebrated Belgian detective Hercule Poirot must put together the pieces of the human jigsaw which could provide an indisputable solution to the ghastly crime. A glamorous journey into a mythical past, treated with gaiety, humor and the very best fakery.

## NASHVILLE

*Starring: Karen Black, Ronee Blakley, Keith Carradine, Geraldine Chaplin, Henry Gibson, Barbara Harris, Lily Tomlin, Keenan Wynn and supported by an all star cast.*

"Nashville" is an explosive drama and a human comedy that delineates and explores the lives of some two-dozen major characters during a five-day period of Grand Old Opry in the country music capital of the world. It is a portrait of America at a particular time and place and although its setting is Tennessee, the film is a much broader vision of the American culture . . . an incisive, penetrating and multi-leveled examination of dreams and hopes — fulfilled, sought after and discarded.

## ONCE IS NOT ENOUGH

*Starring: Kirk Douglas, Alexis Smith, David Janssen, George Hamilton, Melina Mercouri, Brenda Vaccaro and Deborah Raffin.*

A lovely young virgin named January Wayne has a precious adoration-turned-desire for her father. She lives to fulfill one fervent wish, to enter her father's world, to take her place at his side. At the tender age of 20 she steps into that realm and is flung into a world that is peopled by the beautiful jet-setters, who set their own standards and live by their own rules. Once there, however, she quickly finds that her raptuous dream is no match for the bite and bind of reality.

# COMING

### In The Winter '75 Issue

**The following films, ready for release or presently in production, together with their stars and creators will be featured in our next issue.**

**HUSTLE**
**1900**
**MICKEY & NICKY**
**FACE TO FACE**
**LEADBELLY**

**Bits and Pieces, Gallery, Take Three, Book Scene, Record Scene, Bottom Line, Take Your Pic and much more.**

# HE WAS TAKEN BY EVERYONE, FOR EVERYTHING HE HAD

All he had left was one obsession. To get even. To pay them back two for one.

That 'Walking Tall' man is back!

Paramount Pictures presents

**JOE DON BAKER**
**CONNY VAN DYKE**

# FRAMED

Starring

**GABRIEL DELL JOHN MARLEY BROCK PETERS WARREN KEMMERLING**

From the novel by Art Powers and Mike Misenheimer Screenplay by Mort Briskin Produced by Mort and Joel Briskin

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UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

Directed by Phil Karlson Music Scored by Pat Williams In Color A Paramount Picture

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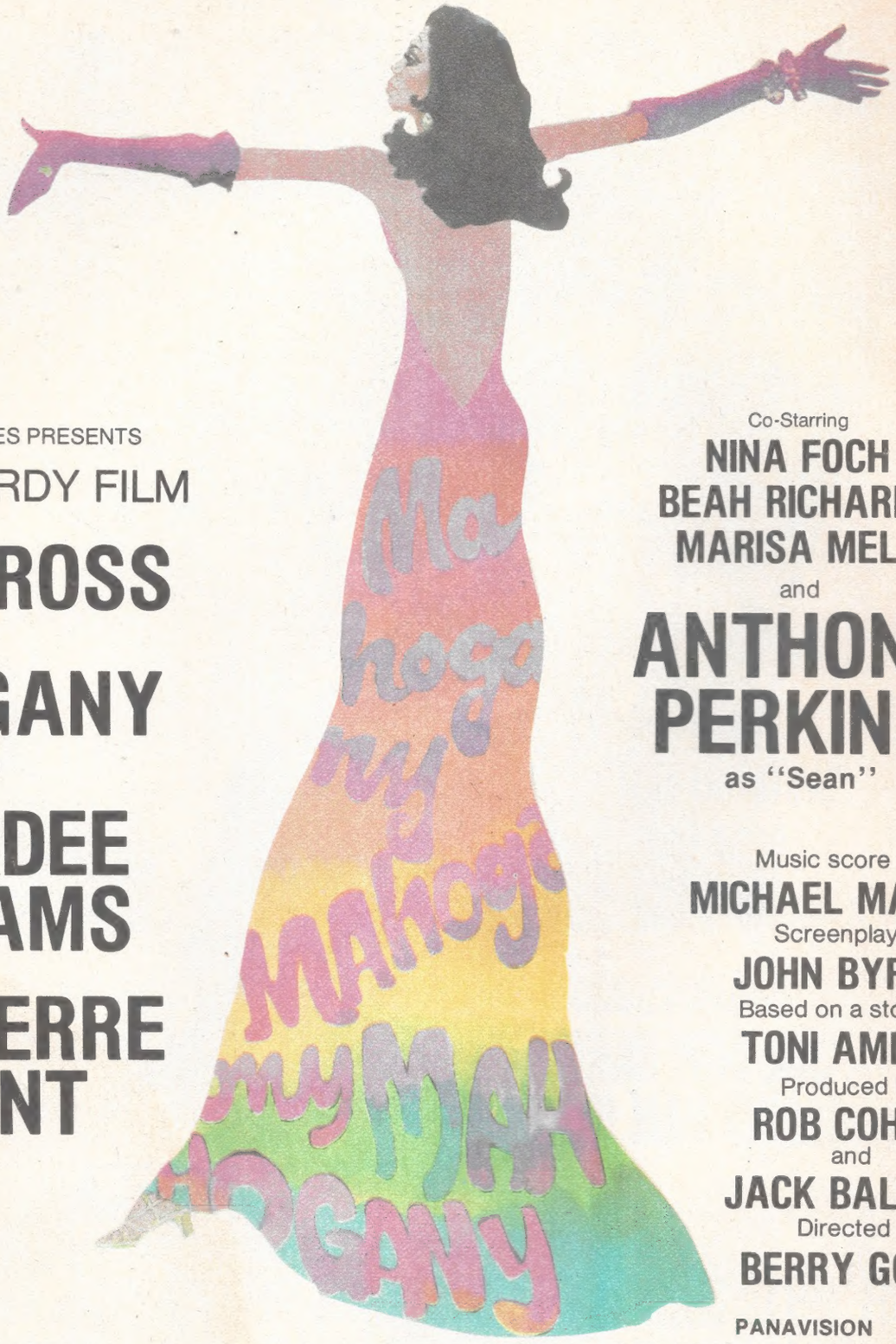


PARAMOUNT PICTURES PRESENTS

A BERRY GORDY FILM

# DIANA ROSS

in

# MAHOGANY

Starring

## BILLY DEE WILLIAMS

## JEAN PIERRE AUMONT

Co-Starring

**NINA FOCH**
**BEAH RICHARDS**
**MARISA MELL**

and

## ANTHONY PERKINS

**as "Sean"**

Music score by
**MICHAEL MASSER**
Screenplay by
**JOHN BYRUM**
Based on a story by
**TONI AMBER**
Produced by
**ROB COHEN**
and
**JACK BALLARD**
Directed by
**BERRY GORDY**

**PANAVISION**
In Color-A Paramount Picture

## WATCH FOR THE OPENINGS ACROSS THE COUNTRY

### OCTOBER 10TH

**TORONTO —** Uptown, Mississagua, Cedarbrae
**OTTAWA —** Capitol Sq. 2
**HAMILTON —** Avon
**WINDSOR —** Devonshire Pl 2.
**MONTREAL —** Claremont, Dorval
**CALGARY —** Calgary Place
**EDMONTON —** Capitol Sq. 3
**HALIFAX —** Cove
**VANCOUVER —** Lougheed Mall
**WINNIPEG —** North Star 1

### OCTOBER 17TH

**SASKATOON —** Midtown "A"
**REGINA —** Metropolitan

### OCTOBER 24TH

**LONDON —** Little Century
**VICTORIA —** Royal

### OCTOBER 31ST

**KINGSTON —** Capitol 2
**SUDBURY —** City Centre 3.